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P. 86, § 182. It is not clear what is meant by "differentiated meanings in *einzel*n beside *einzelnen*."—P. 87, § 185: "By *ablaut* is meant the gradation of vowels both in stem and suffix, which was caused by the primitive Indo-Germanic system of accentuation." Some kinds of *ablaut*, however, must be due to causes other than variation of accent.—P. 91, § 190. In the table of Indo-Germanic consonants the labialized velars are entirely omitted; the mention of them in a brief note hardly makes up for this omission in view of their importance for the explanation of many words.—P. 134, § 264: "MHG. *z* is written with voiceless *s* in NHG. *feist*," etc. This suggests a special character for voiceless *s*.—P. 139, § 276: "The prim. Germanic spirant χ from Indg. *k* became an aspirate (written *h*) initially," etc. But *h* is never properly an aspirate; cf. the definition of aspirate, p. 92, top.—P. 140, § 280. In the discussion of *h* as a sign of vowel-length we miss an explanation of the use of *th*.—P. 163, § 341. The altogether peculiar formation of the verbs in *-ieren*, in which the regular endings of the verb are attached to an infinitive form, ought to have been more clearly brought out.—P. 237, § 476: "In late MHG. the first pers. pl. came to be used for the third person, whence the NHG. ending." But there was also a purely phonetic tendency to drop the final *t*, as may be seen in MHG. in the present participle.—§ 478. The forms *komme lasse* are at least permissible by the side of *komm, lass*.—P. 238, § 479. It does not appear why **nompa*, **namða*, **namd* should give **namt*; and the *-t* of the 2. sing. pret. in the preterit-present verbs thus remains unexplained.—P. 240, § 484. The *o* in the preterit singular of Class II is not only due to the past participle; many verbs had *ō* in the preterit singular from the beginning. Something should have been said about the chronology of levelling in the verbs; most people would be astonished to learn, for instance, that as late as 1668 Schottel, the most eminent grammarian of his time, teaches *ich band, du bundest, er band*.—P. 246, § 493. Here and in many other places we miss a suggestion of reasons for particular levellings. Why, for instance, did the first person singular follow the plural and the infinitive sooner than did the second or third person; why did forms like *fleugt, beut*

succumb to the influence of analogy sooner than *sieht, nimmt*? An explanation by analogy is incomplete as long as it does not show why *A* followed *B* rather than the reverse; and while the reasons are not always known as yet, even a hint as to what the problem is would be useful to the student.—P. 270, § 534. It is not clear what the author means by saying that in prim. Germanic a strong past participle was formed from the stem form of the plural of some preterit-present verbs; words like Gothic *aigin* n. or OHG. *eigan* adj., can hardly be called past participles.

It seems doubtful whether the phrase 'fall together,' which occurs frequently in the book (for instance: "in Bavarian *e* and *ē* fell together," p. 43) will be correctly understood by those not familiar with this sense of *zusammenfallen*; and similarly 'level out' will probably puzzle many readers, for instance, in "the following verbs have levelled out the consonant of the present and of the pret. first and third pers. singular" (p. 239, § 481), meaning that the consonant belonging to these forms has been substituted in the remaining forms of the verb for the consonant formerly belonging to these. A very good index adds to the value of the book.

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Modern German Prose. A Reader for Advanced Classes. Compiled and annotated by A. B. NICHOLS, Professor of German in Simmons College. New York: Henry Holt & Company, 1908.

This Reader contains a series of short extracts which have the character of brief essays on a variety of subjects in the fields of literary criticism and biography, history, ethics, sociology, and science. They comprise concise and authoritative utterances by the most eminent specialists. Wilmanns, for instance, discusses Vogelweide; Ranke, Luther; Hebbel and ten Brink, Shakespeare; Biedermann, Goethe and Schiller. Grillparzer tells of Beethoven, Treitschke of Jahn, and Schmoller of Henry George. G. Curtius speaks of Jacob Grimm, and Jacob Grimm of his brother

Wilhelm. Bulhaupt reviews *Minna von Barnhelm*, and Kuno Fischer analyses *Faust*; Wagner describes programme music; and Paulsen, the German University. There are passages from Freytag and Nietzsche and Harnack. Mythology and linguistics are represented by Mogk, Behaghel, and Lyon. Among investigators whose view on scientific themes are cited appear Kirchhoff, Helmholtz, Wundt, and DuBois-Reymond.

At the beginning of each selection is a reference to its source, for identification and comparison. The notes are succinct, covering points of translation and the miscellaneous allusions in the text. There is no vocabulary. The preface contains suggestions for the use of the work.

The classic model for Professor Nichols's compilation is Paszkowski's *Lesebuch zur Einführung in die Kenntnis Deutschlands und seines geistigen Lebens*, first appearing in 1903, with a fourth edition, with notes added, at the end of 1908. Among other works of similar utility but of more limited range, might be mentioned Schönfeld's *German Historical Prose* and Tombo's *Deutsche Reden*.

The compilers of these useful productions deserve thanks for their efforts. The student who has labored faithfully through such selections will be rewarded by the acquisition of an enlarged vocabulary, and of an acquaintance with a variety of characteristic and stimulating literary styles, and with a rich range of intellectual interests. Both teacher and student alike would be benefited by the incorporation of such works at some point in the curriculum. The mastery of the 260 pages of Nichols's *Reader* would be of more vital value than the superficial perusal of many volumes of novels and plays,—a perusal which leaves the reader incompetent to grapple with the difficulties of thought and expression so often found in the writers of lofty and serious German prose.¹

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THE "FOUR DAUGHTERS OF GOD."

To the Editors of *Mod. Lang. Notes*.

SIRS:—In the March issue of *Modern Language Notes* is a paper on *The Four Daughters of God*,

in which regret is expressed for the omission from that dissertation of "two dramatic versions which are remarkable alike for their early use of the allegory and for their very early adaptation of the dramatic form to an allegorical theme—the two twelfth century Anglo-French moralities by Guillaume Herman and (possibly) Stephen Langton. Both are described by Ward (*Hist. of Eng. Dram. Lit.*, I, 25, 105), and by Chambers (*The Medieval Stage* II, 152)."

This regret is based upon a very natural misapprehension, due to the inaccuracy of Ward's statements which are drawn from Klein's *Geschichte des Dramas* (IV, 107–109), while Klein is in turn dependent upon de la Rue's *Essais sur les Bardes* . . . (II, 270–284; III, 5–11) for his account of this version. There are not two versions but one, though this is found in several manuscripts slightly differing in form. Nor can this version be regarded as a play, for the poem is written in narrative, not dramatic form. I have discussed it in my dissertation under the title, *La Vie de Tobie* (pp. 31–33), and have shown (in a footnote to p. 32) that its author was neither Guillaume Hermann nor Stephen Langton, but the well-known trouvère, Guillaume le Clerc.

It is true that Ward (I, 25) does speak loosely of "two religious plays" by Herman and Langton. But from his description, later on (p. 105), of the former and of the manuscript in which it appears, it is clear that he is speaking of the poem in ms. Arundel 292, formerly known as ms. Norfolk 292, which I have included in my account of the *Vie de Tobie*. That Ward himself recognized that he had overstated the case is implied in the sentence, "The composition attributed to Stephen Langton treats the same theme with a relative intensity which, *could either of these works be credited with a dramatic purpose*, might be termed superior force of action" (p. 105).

Chambers, in his account of "two unprinted and little known French plays," merely echoes Ward. While admitting that "they are generally spoken of as literary exercises not intended for representation," he seeks to justify his mention of them as plays by saying that they might well find a place in the Miracle-play cycles as did the similar scene in the *Ludus Coventriæ* of three hundred years later. The fact remains, however, that the poem as it stands is not in the form of a drama.

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¹ The reader's attention is called to a careful review of Nichols's *Reader* by E. C. Roedder, appearing after the above notice was written, in *Monatshefte für deutsche Sprache und Pädagogik*, Feb., 1909; a review which will be of much value in a revision of the *Reader*.—H. S. W.